1: Nimuendaju E-5 (1929-1936) 1946 SO8 Timbira SO8

123 Cątú heard about it he gashed himself in the corresponding spot with a knife. Such
608 a display of friendship is usually rewarded with a present.

For a pinčwę'i such performances are carried to a grotesque degree: Once a little
608 girl had been stung by a scorpion, whereupon her two pinčwę'i executed a mad
522 scene before the assembled throng outdoors. While the child was howling with pain inside, the women acted as though they had caught the scorpion (which had long since got away) and were allowing it to sting them. Then they pretended crushing it between their fingers and devouring it. In addition they indulged in all sorts of antics, evoking general mirth.

152 Similar nonsense is also practiced whenever a "friend" is ceremoniously distinguished, that is, especially at the beginning or the termination of seclusion in the initiation and the pepkahą'k festivals. Then the friends carry on most extravagantly around their hąpín by way of displaying their mad exultation over the distinction conferred on him. On one occasion a man straddled his sword club as though it were a hobbyhorse and wildly galloped about, wielding his signal trumpet as a crop; another howled and scratched up the earth like a dog; still another pulled back his prepuce and simulated copulation. Most commonly they dance about with protruding tongues, grotesquely swinging their limbs and their heads.

Mutual ceremonial obligations are extremely numerous and intricate. A friend
608 invests a person with ornaments, glues falcon down on his body, and paints him.
302 When the first commandant of the pepyé is freed from seclusion, his pinčwę'i decorates him. If possible it is a hąpín that paints a pepyé with the designs of his plaza group; and at pepkahą'k the pinčwę'i glue falcon down on the King Vultures and the similar decoration of the pepkahą'k themselves devolves on corresponding
[768] girl friends. Anyone who has been excluded from social intercourse by long absence or seclusion due to illness, mourning, and the like, cannot resume normal participation in the communal life unless he is first painted by a pinčwę'i or hąpín and has thus presented himself before the council in the plaza. Whenever, for example, I return to the tribe, my pinčwę'ipey, Kaňõ', paints me and, because of my status as a King Vulture, hence, hąmrén, she also decorates me with falcon down. At a major ceremony of the great festivals the friends of either sex are compensated for their services with meat pies offered by the decorated performers' kinswomen; otherwise a minor gift constitutes their fee.

[764] When set on the bier, a man's corpse is painted by his pinčwę'i, a woman's by her hąpín, falcon down being substituted in case of a hąmrén. The remuneration is not taken from the dead person's property.

608 In most cases the decoration worn at a ceremony is surrendered at its close to
292 the wearer's hąpín and pinčwę'i. At the end of a pepyé seclusion the comb with which a novice's sister had stroked his hair was immediately turned over to his pinčwę'i, who suspended it from her neck. After the solemn parading of the first pepyé commandant subsequent to the lifting of his seclusion, his pinčwę'ipey immediately removed all his decorative outfit, viz., his forehead and girdle bands, bandoleers, and cotton belt; and nothing could induce her to sell me these regalia. The two girls graduating with the pepyé were divested by their pinčwę'i at the girls' final appearance in the plaza, while their hąpín appropriated the presents laid down for that purpose before them by the girls' kinswomen. At the close of their festival the pepyé, decorated with cloths, beads, and green tucum cords, left for a log race against the next oldest age class; at the exit from the village their pinčwę'i surrounded them and took off all their ornaments. Similarly, the women and girls who twice divest the pepkahą'k of their yellow cords are the wearers' "friends."

After the husband's death the widow and her children are shielded from want by her brothers and sisters. A widower normally returns to his mother's house. He is really the one more deserving of pity, especially after decades of wedlock, when he is too old to remarry. Accordingly, two old widowers with adult daughters did not take the trouble to move to their matrilineal home, but for the rest of their lifetime remained with their girls. On the other hand, young widowers who contemplate remarriage leave the house of the deceased a few days after the death even if there should be issue. However, father and children visit each other, the former occasionally bringing the youngsters a gift consisting of victuals and in turn being entertained by them.

When a man moves into his mother-in-law's home, his social position alters only with reference to this new relationship to the inmates of the house and to his age class in so far as he ceases to sleep with the bachelors in the plaza. Otherwise his social activities hardly suffer any change; of the many social units with which he is affiliated only the family takes cognizance of the cleavage between married and single men.

Strictly speaking, a husband cannot be said to "move" from his maternal to his mother-in-law's home; he rather becomes a member of two households simultaneously, and I have always had the impression that he feels the bond with his mother's house as far closer than with his wife's. This is quite natural since the former is indestructible, while the latter may be dissolved any day. For example, a married man continues to turn over part of his game to his mother's household or has his wife do so. Either alone or in the company of his wife he will often spend a part of the day with his mother, who prepares food for both spouses. Usually a man also keeps part of his personal belongings at his mother's—if for no other reason, in order to preserve them from encroachments by his brothers-in-law. Further, as indicated above, a man who falls seriously ill goes back to his mother's, usually with his wife, to remain there till his recovery. If it is at all possible, a Timbira dies at his mother's house, where the corpse is invariably laid out.

At his mother's a man always is respected and decisively influences his sister's children, for whose support he is in part responsible in an emergency. His role in a niece's marriage has been noted; anciently, a nephew was his preordained companion in a raid against enemies and preceded him in an attack.

After the official council session and the subsequent chat in the plaza, that is, about 7:30 P.M., the dignitaries and their male auditors by no means depart straightaway to their wives, each rather regularly betaking himself to his matrilineal home, where he is an expected guest at that hour. As soon as he has seated himself there on a bed, his mother, sister, or niece serves him some food that has always been previously prepared for him. Not until he has eaten and uttered his opinion on family affairs does he leave for his wife's home.

MOURNING

Whenever a married Indian goes on a protracted journey—say, a begging jaunt to one of the coastal state capitals—his wife goes into a mourner's seclusion until his return. This retreat differs from that customary after a death only through the lack of lamentation and its possibly much greater duration. The woman ceases to cut her hair and to paint herself, puts on no decorative object, does not appear publicly, holds conversation only with her house mates, and rarely leaves her platform bed. Kentapí thus mourned over her absent husband from the beginning of August, 1930, until the beginning of April, 1931. Snr. Marcellino Miranda, the